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ABSTRACT

GRADES OR AGES: Grade 13. SUBJECT MATTER: English. ORGANIZATION AND PHYSICAL APPEARANCE: The guide is divided into four sections: Aims, Developing Courses, Individual Studies, and Suggested Texts. Each section is in list form. The guide is offset printed and staple-bound with a paper cover. OBJECTIVES AND ACTIVITIES: A list of both attitudinal and behavioral objectives is presented in the first section. The second section outlines seven methods which the teacher might use to organize the course, such as analysis of different literary types or study of themes. The first method--"student electives"--is presented in greater detail, with aims, activities, and materials listed for sample electives: "The Art of the Short Story," "A Study of the Novel," or "Contemporary Poetry." The third section lists suggested topics for individual projects. INSTRUCTIONAL MATERIALS: The last section lists suggested works for study, categorized as "fiction," "drama," or "prose other than fiction." STUDENT ASSESSMENT: No provision. (RT)

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ONTARIO DEPARTMENT OF EDUCATION

CURRICULUM S.4 (13)

ENGLISH, GRADE 13

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ENGLISH
Grade 13

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Aims

THE STUDENT

What should be expected of a Grade 13 student of English?

- A Grade 13 student of English should enjoy, understand, and use acceptable written and spoken English.
- He should explore and appreciate the interpretations of nature and society which literature offers, and examine how such interpretations may apply to him as a significant and socially responsible individual.
- He should grow increasingly familiar with poems, plays, works of fiction, and non-fictional prose; he should become inclined to relate them to the other creative arts.
- He should participate in and develop his skill in discussion and argument so that he learns to acknowledge, appreciate, and employ various points of view.
- He should use his intelligence freely and critically in searching out knowledge, in marshalling evidence, in organizing and relating ideas, and in pursuing arguments to logical conclusions.
- He should cultivate taste in reading and writing, and in judging such media as film, television, and radio.

THE COURSE

What should be expected of the design of Grade 13 English courses?

- The study of English should be thought of as an integrated process, with attention directed to all aspects and effects of a work, that is to reading, speaking, writing, and language study rather than to any of these in isolation.
- Grade 13 should be the culmination of a sequential program of English, beginning in the primary school and increasing in scope and challenge through the elementary and secondary schools.
- Each teacher is free to design his own courses, with advice and assistance from department heads and principals according to circumstances.
- Courses will include poetry, plays, fiction, and prose other than fiction so that students may experience a wide range of literature.
- Works ought to be chosen for their quality and should include both contemporary and older literature.
- Although the chief concern of a Grade 13 course is the study of English through books, there is a secondary aim: to present the film as an art form and also to present such popular media as television, radio, magazines, and newspapers in perspective.
- The student should be made aware of the community beyond the classroom through contact in English studies with accomplished people, with civil institutions, and, if possible, through travel.
- Pupils should be considered as respected contributors to the study of English.
- The teacher should influence the studies of the class, create the right atmosphere, and organize the necessary resources: all three with the aim of stimulating students to think for themselves.
- Teachers should have time and opportunity to co-operate in planning and carrying out the program and to work with teachers in other departments in the best interest of the students, the school, and their own professional reputations.
- An important element of any course should consist of students working on school time either as individuals or in teams of two or three on English projects of their own choice. They should, of course, have advice and guidance from their teachers.

Method One DEVELOPING COURSES

A CHOICE OF ELECTIVES

The teacher who plans to develop the Grade 13 English course according to this method might start by distributing a list of electives late in the Grade 12 year. Such electives would be planned for study and research over a specific period of time during the school year, either a term or a certain number of weeks. Advance planning would also ensure that the elective required a balanced program: reading, writing, speaking, and language study. What the student received, however, would be a list of electives from which he would choose several in order of preference.

Here is a sample list of electives:

Sample List of Electives

Students may choose either one or two from List A and the rest from List B.

LIST A

A Study of the Novel
A Chronological Study of Poetry
Contemporary Poetry
Twentieth Century Drama
Shakespearean Drama
Prose Other Than Fiction
The Literature of a Period (Contemporary, Early Twentieth Century, Late Victorian, Early Victorian)
The Art of the Short Story

LIST B

Free Individual Writing
Forms of Contemporary Writing: fiction, other prose, poetry, writing for periodicals, the daily column, reviews, etc.
Techniques of Journalism (teachers would require special knowledge)
An Introduction to Linguistics
Grammar Today
A Study of Usage
The History of the English Language: the different ways language is adapted and employed in various literary forms (drama, fiction, poetry, essays)
Argument and Debate
Logic
Modern Forms of Public Speaking (speeches, seminars, panels, interviews, symposiums, "teach-ins")
Film as an Art Form
Television and Radio
Magazines and Newspapers
Theatre Arts

Combinations of Electives

From the preferences expressed by the students, the teacher could arrange a combination of three courses which would follow the students' interests and also provide a balanced course. Here are some examples of balanced combinations of electives:

- A study of the novel, Shakespearean drama, film as an art form
- Contemporary poetry, the art of the short story, argument and debate
- Twentieth century drama, creative writing, modern forms of public speaking

SAMPLE ELECTIVE 1 **THE ART OF THE SHORT STORY**

Procedure

Student reading and research should be followed by class, small group, panel, round table, and seminar discussions developing the basic topics. Use lecturettes, collateral readings, and the services of guest lecturers if these are available (writers, painters, musicians).

Method One

Topics

- Man's love of story-telling: the Bible, accounts on papyrus and tablets, myths and legends, archetypal patterns
- History of the short story form
- Definitions of the short story
- Basic characteristics of the short story: brevity, compactness, and unity
- Some famous short stories and the reasons for their popularity: Guy de Maupassant, *The Necklace,* Mary Ellen Chase, *Salesmanship,* Edgar Allan Poe, *The Fall of the House of Usher*
- Variety in short stories: detective, horror, humorous, allegorical, science fiction. Point out the dangers of categorizing.
- Literary criticism of the short story: Poe, *On the Aim and Technique of the Short Story,* Chekhov, *On Problems of Technique in Short Story Writing,* Sherwood Anderson, *A Story Teller's Story,* Eudora Welty, *The Reading and Writing of Short Stories,* Frank O'Connor, *On Writing the Short Story.*
- Questions on the art of the short story through a gradual introduction of significant literary terms as the need arises. Such questions as the following will enable the student to discuss a short story intelligently: From whose point of view is the story told? What is the focus? What are the materials of the story (character, events, setting)? How is the story structured in time and plot? What is unique about the story's form and language?
- Stories which may be found useful in developing discussion of all topics: Steinbeck, *Breakfast,* M. K. Rawlings, *A Mother in Mannville,* Callaghan, *The Snob,* Hemingway, *Old Man at the Bridge,* Bird, *Sunrise for Peter,* Ross, *The Lamp at Noon,* Forster, *The Other Side of the Hedge,* O'Connor, *The Duke's Children,*
- An original short story to be written by students
- Further reading

SAMPLE ELECTIVE 2 **A STUDY OF THE NOVEL**

Famous Novels of Three Centuries: for a balanced program, students should select one novel from A, two from B, and a total of five from C and D. Eight novels constitute a full treatment of this elective.
Note: The following list is to be regarded only as an illustration of a possible approach. The choice of novels for such an elective as this should be made on the basis of the availability of books, with modifications made according to the preferences of teachers presenting the elective, the abilities of students selecting it, and the tastes and standards of the community.

A. 18th Century

Defoe: *Robinson Crusoe*
Swift: *Gulliver's Travels*
Goldsmith: *The Vicar of Wakefield*

B. 19th Century

Scott: *Ivanhoe*
Austen: *Pride and Prejudice*
Dickens: *David Copperfield, Great Expectations*
Thackeray: *Vanity Fair*
Bronte: *Wuthering Heights*
Eliot: *The Mill on the Floss*
Cooper: *The Last of the Mohicans*
Melville: *Moby Dick*
Mark Twain: *Huckleberry Finn*
Hawthorne: *The House of the Seven Gables*

C. 20th Century

Hardy: *The Return of the Native, The Mayor of Casterbridge*
Conrad: *Youth, Heart of Darkness*
Bennett: *The Old Wives' Tale*
Galsworthy: *The Forsyte Saga*
Cather: *My Antonia, Death Comes for the Archbishop*

Method One

D. Recent Novels

Hemingway: *The Old Man and the Sea*
Orwell: *Animal Farm*
Waugh: *Scoop*
Golding: *Lord of the Flies*
Steinbeck: *The Pearl*

Other Possibilities:

Famous Modern Novels of England and America: a concentration upon more recent novels
The Novel in North America: a survey of the novel in Canada and the United States, with emphasis upon later works

SAMPLE ELECTIVE 3

CONTEMPORARY POETRY

Approximate Time – 5-6 weeks

A suggestion as to how the elective Contemporary Poetry might be planned, and how it could be combined with a writing and speaking program.

Aims

- to make the student aware of the wide range of interests of the modern poets and their techniques
- to see how contemporary interest in psychology, science, social criticism, the nature of God, etc., is reflected in contemporary poetry
- to give students practice in reading a poem for themselves
- to encourage active class participation
- to give the student opportunity to express his ideas and opinions in written form.

Step 1

Teacher-led discussion of two or three Modern Poems, such as D. Thomas: *Fern Hill,* T. Roethke: *A Field of Light*

Emphasis might be placed on the poet's concern with the awareness of "things being various", and his desire to express an inner experience; on the inter-relationship of form, diction, thought, and feeling; on the modern poet's technique, particularly the juxtaposition of apparently unrelated images; on the recognition of the same technique in older poets, novelists, and painters; on why Dylan Thomas' *Fern Hill* and Van Gogh's *Starry Night* both evoke much the same mood and feeling; on paradox as a language of poetry; on the new "concrete poetry".

Step 2

Have students write essays on poems already discussed, organizing their material around a theme or idea to produce a unified, coherent piece of writing. Themes similar to the following would be suitable:

- Discuss the means whereby Thomas has built his poem up to the climactic lines:
"Time held me green and dying
Though I sang in my chains like the sea".
- Show that Roethke in *A Field of Light* has a significant progression of images to express his feeling.

This assignment should be evaluated by the teacher to discover the individual student's strengths and weaknesses.

Step 3

Offer the class a list of contemporary poems from which each student, or small team of students, can select one or more to prepare and present to the class for further study and discussion.

The teacher's role in this part of the work is:

- to be available for consultation before the class discussion to let the students know about available helps, such as recordings and reference works
- to challenge a student's too-easy acceptance of an interpretation; to draw attention to obvious misreadings of a poem
- to draw attention to parallels in other works, and indicate additional points for discussion
- to encourage students to vary the method of presentation according to the poem being treated.

Method One *Step 4* **Written testing of a student's grasp of poetry**

Assign a poem not previously studied, to be prepared by the students without consulting the teacher. The choice would depend partly on the ability and literary background of the student and partly on the aspects of the poem the teacher wishes to stress. Careful and precise reading of the poem should be required in answering whatever question is asked. The essay-type question would be preferable, but a question-and-answer dialogue makes an interesting variation.

An optional assignment might be to write a poem modelled after the style of a contemporary poet, or the further study of a contemporary poet who appeals to the student. This second project might take the form of a long formal essay, a reading of selected poems, or a discussion with the teacher and other interested students.

SAMPLE ELECTIVE 4 **FREE INDIVIDUAL WRITING**

- The essentials include: an informal arrangement of the classroom; double or triple periods for actual writing; the teacher's sensitive, tactful, imaginative attitude; a variety of teaching techniques such as group discussion, class evaluation, the use of guest lecturers, the use of musical background.
- The procedure might be to discuss the nature and purpose of such writing, showing how experience stimulates thought and feelings; what the values of imaginative expression are; and the need of the student for symbolic expression of his inner life.

  Another procedure might be to discuss definitions of free individual writing; to discuss the extent to which such writing can be taught; to discuss the factors that inhibit such writing; to search for methods of motivating, practicing, and evaluating free individual writing.
- Some exercises in free individual writing: read for ideas, information, and experience. Learn to associate words freely, in response to music, pictures, and sounds.
- Write nonsense verse, jokes, free dialogue, beginnings and endings for prose pieces, anecdotes.
- Develop a daily journal.
- Describe imaginary or real family situations.
- Write imitative poems, parodies, limericks, haiku and waka poems.
- Imitate newspaper stories, travel "blurbs", advertisements.
- Keep a "commonplace book" in a pocket for on-the-spot observations.
- Imitate great writers.
- Keep a file of ideas, pictures, reports, clippings, and letters for use.
- Send manuscripts to magazines and newspapers (*Writer's Digest* lists markets, but the local editor may offer a better "market", usually without payment).

Note: The basic structure of the course might consist of a theme a day written at home or at school, a lecture or lesson a week on some aspect of writing, two periods a week for discussion and evaluation, and a private conference once a week with the instructor.

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Conrad, Lawrence H. *Teaching Creative Writing.* New York, Appleton-Century (1937)

Creber, J. W. P. *Sense and Sensitivity.* London, University of London Press (1965)

Engle, Paul, ed. *On Creative Writing.* New York, Dutton (1964)

Garrison, Roger H. *A Creative Approach to Writing.* New York, Henry Holt (1951)

Ghiselin, Brewster, ed. *The Creative Process.* New York, New American Library (1952)

Holbrook, David. *English for Maturity.* Cambridge, Cambridge University Press (1961)

Holbrook, David. *The Secret Places.* London, Methuen (1964)

Langdon, Margaret. *Let the Children Write.* London, Longmans (1961) (useful for all ages)

Method One

Mearns, Hughes. *Creative Power.* New York, Dover (1960)
Miller, Harry A. *Creative Writing of Verse.* New York, American Book Co. (1932)
Taylor, Gordon. *Creative Writing in English I.* London, Ginn (1960)
Torrance, Ellis Paul. *Guiding Creative Talent.* Englewood Cliffs, N.J., Prentice-Hall (1963)
Yates, Elizabeth. *Someday You'll Write.* New York, Dutton (1962)

Other Methods

2. Modified Elective System

With a Basic Course for All Students

Some teachers may wish to devise a basic course for all students, perhaps consisting of a Shakespearean play and some poetry or prose, with electives to complete the year's study. The basic course might occupy a term, or a semester, leaving the rest of the year for perhaps two electives.

A possible arrangement might be:

- Comedy and tragedy in Shakespeare: a comparison and contrast between *The Tempest* and *King Lear*
- Three poets deal with their worlds: John Donne, John Keats, Robert Frost, selections from the works of each.
- Two electives from Method 1.

3. Study of Several Literary Types

With Related Writing, Language Study, and Oral Work

- One or more works of fiction
- One or more plays
- A selection of poems
- A selection of prose, or a single long prose work

4. Study of Techniques or Kinds of Literature

With Related Writing, Language Study, and Oral Work

- *Narrative,* as illustrated by novels, short stories, some poems, biography, history, true life adventure
- *Dramatic,* as illustrated by plays, dramatic monologues, and some other poems
- *Lyric,* as illustrated by poems, short stories, essays, plays, and certain types of novels
- *Expository or Argumentative,* as illustrated by essays, some longer prose works, and some poems, such as Browning's "Bishop Blougram's Apology".

5. Study of Genre and Literary Manner

(See Thrall, Hibbard and Holman, *A Handbook to Literature,* Odyssey [1960] for the arrangement used here.)

- *Tragic genre,* as illustrated in plays, novels, short stories, and poems
- *Comic,* as illustrated in plays, novels, short stories, poems, and essays
- *Epic,* as illustrated in poetry
- *Lyric,* as illustrated in poetry
- *Pastoral,* as illustrated in poetry, and sometimes drama

6. Study of Irony and Satire

- As illustrated in poetry, drama, fiction, and other prose

Other Methods

7. Theme Studies in Several Types of Works

With related Writing, Language Study, and Oral Work

Studies of variations on such themes as nature, society, the community, the life of man, virtue and evil, war and peace, appearance and reality, as illustrated in different kinds of literary works.

Themes might bear such titles as "Man Considers Himself: His Youth and His Death," or "Man Considers His World: Nature, Society, and War." A sample of a theme study is discussed in detail below.

SAMPLE OF THEME STUDY

MAN AND HIS WORLD

For this particular theme longer works to be studied might include *Wuthering Heights, Richard III,* and *A Man for All Seasons* (see bibliography).

Shorter prose works could well include the following short stories or essays:

McGinley: "Some of My Best Friends"
Aiken: "Mr. Arcularis"
Thurber: "The Secret Life of Walter Mitty"
Cather: "Paul's Case"
Benet: "By the Waters of Babylon"
Parker: "Arrangement in Black and White"
Lawrence: "The Rocking Horse Winner"
Ross: "One's a Heifer"
Kaempffert: "Man and His World"

For poetry, the list that follows divides poems into groups under headings that fit into the general theme:

Poems that Examine Man's Reactions to his Approaching Death

Shakespeare: "Dirge from Cymbeline"
Keats: "When I have Fears that I may Cease to be."
Donne: "Death be not Proud"
Shirley: "Death the Leveller"
Ecclesiastes: "Remember Now Thy Creator"
Browning: "The Bishop Orders his Tomb at St. Praxed's Church"

Poems that Examine Man's Thoughts of His Youth

Dylan Thomas: "Fern Hill"
Abraham Klein: "Autobiographical"
McGinley: "Girl's Eye View of Relatives"

Poems in which Man Examines Nature

A. J. M. Smith: "The Lonely Land"
Lawrence: "Snake"
Hopkins: "God's Grandeur"
Pratt: "The Titanic"

Poems in which Man Comments on Society

Pope: "The Rape of the Lock"
Eliot: "The Hollow Men"

Poems in which Man Examines War

Owen: "Anthem for a Doomed Youth"
Jarrell: "The Truth"

Individual Studies

Studies undertaken by individual students or teams of students should be a recognized component of the course, either for a specified part of the year, or as a complement to other work. They are not intended as an additional burden for students to carry.

Some students will require suggestions for topics, and all will benefit from assistance in finding information and devising methods of study. The work may result in written and oral reports, short essays, or longer compositions, but the student should be encouraged to choose his own line of study, and develop it in his own way, with whatever coaching or other help he requires.

If the long essay is used, students will need to be trained not to plagiarize material from literary critics and other sources, but to read and think for themselves, perhaps by formulating questions and working out answers. In writing a drama, they might think of the varying points of view of the actor, the director, and the playwright. What specific problems does each face in coping with the play? The substantial essay may represent a stage in the student's study of film, newspapers, or periodicals. It may result from his exploring some aspect of the life and tradition of his community which will require him to interview people and collect pertinent information and ideas.

The forms of individual study may vary from student to student, or from team to team, depending on the ingenuity of the students and the teacher, and the resources available. The following suggestions may be useful:

SUGGESTED THEMES

- Become well versed in the works of a single author, or a selection from his works. Good minor authors are perfectly acceptable.
- Examine works related to one or more of those studied in the course, and observe the relationships.
- Compare and contrast works on the course with the works of an author not studied in the course to discover similarities and differences in ideas, approach, conventions, and style.
- Examine the relationship of specific works of literature to the social and political development of the times in which they were written. Here are some examples:

Schools in the Early 19th Century

Thomas Hughes: *Tom Brown's Schooldays, Tom Brown at Oxford*
William Cowper: "Tirocinium"
William Wordsworth: "The Prelude"
Charles Dickens: *Nicholas Nickleby, David Copperfield*

The Industrial Revolution

Elizabeth B. Browning: "The Cry of the Children"
Charles Kingsley: *The Water Babies*
Charles Dickens: *Hard Times, Barnaby Rudge, Oliver Twist*

Slavery in the U.S.A.

Harriet Beecher Stowe: *Uncle Tom's Cabin*
Mark Twain: *Huckleberry Finn*
John Greenleaf Whittier: *Poems*

Early Life in Canada

Mary Quayle Innis: *Mrs. Simcoe's Diary*, Macmillan, (1965)
Thomas Chandler Halliburton: *The Clockmaker* (Sam Slick)
Mrs. Susannah Moodie: *Roughing it in the Bush*
Ralph Connor: *The Man from Glengarry, Glengarry School Days*

Individual Studies

- Examine a special form of writing, such as the detective story, or science fiction, using a number of examples from different authors.
- Study various treatments of familiar themes or personalities as they appear in fiction, poetry, drama, musical comedy, opera, or film. Thomas à Becket, Joan of Arc, Pygmalion, Romeo and Juliet, and Oliver Twist are well-known examples.
- Examine the idea and nature of "myth" as illustrated in standard mythology, and in such works as:
  Frazer: *The Golden Bough*
  Swift: *Gulliver's Travels*
  Lewis Carroll: *Alice in Wonderland, Through the Looking Glass*
  Indian legends
  French-Canadian mythological tales
- Examine the implications of "teaching" or "learning" a work of literature. What aspects can or should be "learned", and what are the advantages in "teaching" or "learning" a work such as a novel?

Suggested Texts

The following brief list of novels, plays, and non-fictional prose works is intended for teachers who may wish to use it in selecting material for their courses. It is not exhaustive or binding in any way, and teachers are encouraged, with the approval of their principals and school boards, to choose works they wish to teach whether these are listed or not. Any of the many editions available may be used:

FICTION

Austen, Jane: *Pride and Prejudice, Northanger Abbey, Mansfield Park*

Balzac, Honoré de: *Eugenie Grandet*

Bronte, Emily: *Wuthering Heights*

Cather, Willa: *Death Comes for the Archbishop*

Conrad, Joseph: *Lord Jim, Youth, Heart of Darkness*

Crane, Stephen: *The Red Badge of Courage*

Defoe, Daniel: *Robinson Crusoe*

Dickens, Charles: *Great Expectations, David Copperfield, Martin Chuzzlewit, A Tale of Two Cities, Hard Times*

Eliot, George: *Silas Marner, The Mill on the Floss*

Forster, E. M.: *A Passage to India*

Golding, William: *Lord of the Flies*

Hardy, Thomas: *The Return of the Native, The Mayor of Casterbridge, Far from the Madding Crowd*

Hemingway, Ernest: *The Old Man and the Sea*

Hawthorne, Nathaniel: *The Scarlet Letter, House of the Seven Gables*

Hugo, Victor: *Les Miserables*

James, Henry: *The Turn of the Screw, Washington Square*

MacLennan, Hugh: *Barometer Rising*

Melville, Herman: *Moby Dick*

Snow, C. P.: *The Masters*

Steinbeck, John: *The Pearl*

Stevenson, R. L.: *Dr. Jekyll and Mr. Hyde*

Thackeray, W. M.: *Vanity Fair*

Tolkien, J. R. R.: *Fellowship of the Ring, The Hobbit*

Trollope, Anthony: *Barchester Towers, The Warden*

Twain, Mark: *Huckleberry Finn*

DRAMA

Anderson, Maxwell: *Elizabeth the Queen*

Anonymous: *Everyman*

Barrie, Sir J. M.: *The Admirable Crichton*

Bolt, Robert: *A Man for All Seasons*

Chekhov, Anton: *The Cherry Orchard*

Suggested Texts

Coward, Noel: *Cavalcade*
Eliot, T. S.: *Murder in the Cathedral*
Goldsmith, Oliver: *She Stoops to Conquer*
Ibsen, Henrik: *The Doll's House, An Enemy of the People*
Miller, Arthur: *The Crucible*
O'Casey: *The Plough and the Stars*
O'Neill, Eugene: *The Emperor Jones*
Rattigan, Terence: *The Winslow Boy*
Shaffer, Peter: *The Royal Hunt of the Sun*
Shakespeare, William: as desired (coordination with the Stratford Festival is beneficial.)
Shaw, Bernard: *Arms and the Man, Caesar and Cleopatra, St. Joan, Pygmalion*
Sheridan, Richard B.: *The School for Scandal*
Sophocles: *Oedipus the King*
Strindberg, August: *The Father*
Synge, J. M.: *The Playboy of the Western World, Riders to the Sea*
Wilde, Oscar: *The Importance of Being Earnest*
Wilder, Thornton: *Our Town, The Skin of our Teeth*

PROSE OTHER THAN FICTION

Addison, Joseph: *De Coverley Papers*, (The Spectator)
Bacon, Francis: *Essays*
Boswell, James: *Life of Johnson*
Bunyan, John: *Pilgrim's Progress*
Butler, Samuel: *Erehwon*
Carson, Rachel: *The Sea Around Us*
Chesterfield, Lord: *Letters to His Son*
Chesterton, G. K.: Essays
Churchill, Sir Winston: Histories
Defoe, Daniel: *Journal of the Plague Year*
Emerson, Ralph Waldo: Essays
Frye, Northrop: *The Educated Imagination*
Haldane, J. B. S.: Essays
Hutchison, Bruce: Essays and prose works
Johnson, Samuel: *Lives of the Poets*
Leacock, Stephen: Works
Lewis, C. S.: *The Screwtape Letters*
MacLennan, Hugh: Essays
More, Sir Thomas: *Utopia*
Newman, J. H.: *The Idea of a University*
Pepys, Samuel: *Diary*
Plato: *Dialogues, The Republic*
Russell, Bertrand: Essays
Shaw, Bernard: Prefaces to the Plays
Thurber, James: Essays